

THE
Church-Organ :
OR, A
VINDICATION
OF
Grave and Solemn Musick
in Divine Service.
IN A
DISCOURSE
AT THE

Opening of the New ORGAN, Erected
in *St. Oswald's, Ashbourn, Com. Derby.*
A. D. 1727.

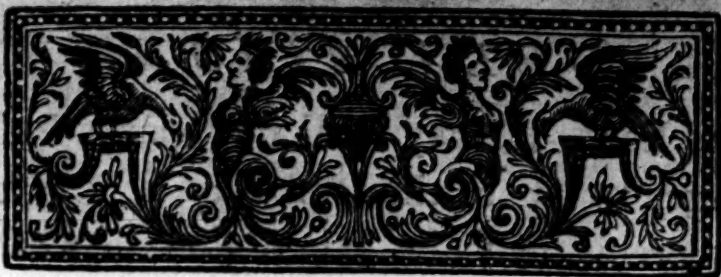
By JOHN BOYDELL.

Nolumus, quod Organicis Instrumentis resonet in
Ecclesiâ impudica, aut lasciva Harmonia. [*Concil.
Senonens. Decret. 17. A. D. 980. Will. Synop.
Papismi, pag. 683.*]

L O N D O N:

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To all my

Honest Parishioners.

Much esteemed, and dearly beloved,



THAT Spirit of Harmony and Concord among your selves, (my solid Joy and Delight) together with that signal Affection and Veneration, which you constantly, and (I believe) sincerely express for the Worship of God, and the Dignity and Decency of the Church, and which you have so unanimously and cheerfully contributed to advance and support, gives you a just Title to the following Discourse. A Performance far short of the Dignity of the Argument, and even too mean to merit your favourable Acceptance. I have not the Vanity to think, that these Pages can add any Thing to the Lustre of that lovely Instrument, the ORGAN; which at once both captivates the Eye, and charms

DEDICATION.

the Ear. If they shall but open a Passage, to let in the least Ray of Light, whereby may be taken some clearer View of the Beauty and Excellency thereof; I have my End.

Beloved, my Heart's Desire and Prayer to God, and my earnest Request to you is, That You and I may harmoniously and heartily join in devout Praises to God, and fervent Prayers for each other. That God will please to make my poor Labours successful, so as that he may have the Honour, and you may reap the Benefit thereof, in all Temporal and Spiritual Blessings; and that by his divine Grace upon our sincere Endeavours, every Soul of us may, thro' the Merits of Christ, become qualified to bear our Parts in that perfect Symphony of Celestial *Alleluiahs*, which will be both our Employment and Pleasure in the Life Immortal. This is, and (by God's Help) shall be the continued Subject of my Prayers, who have no higher Ambition, than to acquit my self

Your Faithful Minister,

John Boydell.



Pfal. CL. ver. 4.

---- Praise him with stringed
Instruments, and Organs.



It is undeniably our Duty, to serve God in the most exalted manner, that our best Capacities and Faculties will admit of. And whereas the best of us find, that our dull Affections often want quickning; it behoves us to make Use of the best Helps we can procure, to excite and exhilarate our Spirits, especially in that Part of our Service, which requires a cheerful and elevated Mind: which Praise and Thanksgiving (the best Work we can do, and the highest Tribute we can pay) do most emphatically plead for.

This whole Psalm (almost) is one continued *Alleluiah*. There are but six short Verses, in which are Thirteen *Alleluiahs*, i. e. *Praise ye the Lord, and praise him*: with a View, as some Commentators observe, to the like Number of the Divine Attributes and Perfections, which God proclaimed before *Moses*, when his Glory *Exod. xxxiv.* pass'd by him: And Eight Sorts of Musical Instru-

6, 7.

Instruments, to make up a perfect and compleat *Diapason*: with a lofty and consummate Chorus, to conclude the whole Psalter. *Let every Thing that hath Breath, Praise the Lord. Alleluiah!*

ושמה

Gen. ii. 7.
Is. lvii. 16.

The Breath, that God inspired into Man; and the Mind or Soul it self, are both expressed by the same Word. It is highly fit, that all breathing Creatures should be as active in praising their Creator, as all the inanimate Creatures are, and for ever must be Passive, at least, in paying this due Tribute. A Work, in which the whole Creation always was, now is, and ever will be employ'd. The 148 th Psalm, and the Canticle *Benedicite*, put this Assertion out of Dispute. Which is fully confirmed by that great Favourite of Heaven, the beloved Divine, in his wonderful Apocalyps. *Every Creature which is in Heaven, and on the Earth, and under the Earth, and such as are in the Sea, and all that are in them, heard I, saying, Blessing, Honour, Glory, and Power, be unto him that sitteth upon the Throne, and unto the Lamb, for ever and ever.* Tho' sensitive and inanimate Creatures do not articulately speak the Praises of their Creator, and our Redeemer; yet they all with one Consent joyn therein, as the Glory of the Sacred Trinity shines in them: And thus all his Works sing,

Rev. v. 13.

Psal. cxlv. 10. *Alleluiah.*

I shall confine my following Discourse to these two Branches.

I. Concerning Harmony in general.

II. Concerning Church-Musick.

I. Of Musick and Harmony in general. It was

a received Opinion amongst the old Philosophers, that the universal Frame derives from Harmony, and runs thro' all the Compass of the Notes. That the Eternal Mind composed the first thwarting Motions, and reducing them to fixed Rules and Number, ordained all Things by the Laws of Musick^b. And it was particularly a dogmatical Position of *Pythagoras*, *Architas*, *Plato*, and others, that the Circulation of the Air, and the Motion of Bodies, cou'd neither exist at first, nor subsist afterwards, without Musick^c. The Flame, they make to be the *Altus*; Water, and Air, the *Mean*, and *Tenor*; and Earth, the *Base*. The *Swift*, the *Slow*; the *Flat*, the *Sharp*; the *Short*, the *Long*; all sweetly join in one harmonious Consort, and the *Diapason* closeth full in Man.

The human Soul, they say, is Musick: wherein Love and Hatred, Hope and Fear, Joy and Grief, and the rest of the Affections and Passions, like various Chords and Discords, make up the Scale. And some Divines have ventured to say, That the Sacred Trinity is represented in Musick^d: which is made by Pulsation, Voice, and Blast.

^b Omnia a Deo secundum Harmoniam instituta.

^c Motus Rerum & Stellarum Circuitiones Pythagoras, Archita, Plato, reliquiq; antiqui Philosophi, sine Musicâ, neq; fieri, neq; constare affirmaverunt. *Plut. Eth. Pars 2da. de Musicâ Comment.*

^d Representatur Trinitas in Consonantiis Musicis. Omnis sonus harmonicus editur aut pulsu, aut voce, aut flatu. Pulsus importat potentiam Patris; vox, sapientiam Filii; & flatus, ad bonitatem Spiritûs Sancti refertur.

Semper necesse est Tria hæc unâ in Auditum incidere, sonum, tempus, & syllabam. *Plut. de Mus.*

Blast. The first denotes the Omnipotent Power; the second, the Wisdom of the Word; and the third, the Breathings of the Spirit.

This Topick wou'd admit of a large Discourse.

1. Concerning the reputed Authors of the Science, and first Inventors of Instruments of Musick.

2. Of the powerful Energy and Effects thereof. I shall make some short Remarks upon these.

1. The first and great Author of this Blessing, Ecclef. ii. 8. (which is justly styled, The Delight of the Sons of Men) is the Father of Lights, from whom Jam. i. 17. cometh every good and perfect Gift. The Universe being composed of harmonious Numbers, as hath been said.

The *Egyptians* held ^e *Manerotes* to be the first Author of the Art of Musick: And the several Kinds thereof, and of Musical Instruments, are appropriated to their respective Composers and Inventors.

Two of the most celebrated Instruments among the *Ethnicks*, were the *Lyra* and *Cithara*, (both of them we translate, *Harp*.) The Lyre was ascribed unto *Mercury*; and the *Cithara* (which is rather our Harpscol, Lute, or Guitar) unto *Apollo*: which he having improv'd, yielded up the Lyre to *Orpheus*. *Hieraclides* says, that *Amphion* was the first Contriver of the *Cithara*; and ^f *Terpander* the best Improver thereof:

^e *Manerotem* (quem in Conviviis *Aegyptii* cantant) Autorem fuisse Musices narrant. *Plut. de Iside & Osiride*.

^f Aiunt *Terpandrum* primum Modis *Citharæ* dicis Nomina imposuisse, & *Enharmonii* Generis fuisse Repertorem, & venustum quendam Modum in Musicam invexisse.

of: 'Tis said, *Terpander* first made the Canon, gave the Moods, or † Modes of measuring † Gr. Νόμος. Notes, and taught the Principles of Composition, due Proportion, and Symphony. *Hyagnes* and *Marsyas*, were famous for their inventing of Musical Tubes, as Flutes, Pipes, and Haut-boys, &c. And *Plato* himself was a great and eminent Master in Musick^s.

But to wave all these, and Multitudes more; as *Olympus*, *Cratetetes*, *Polymnestus*, *Thaletas*, *Alcmanes*, *Stesichorus*, (which last had the Portext of a Nightingale singing upon his Lips, in his Cradle) all recorded and contended for by Antiquity: It may suffice, that we produce a Person in a much earlier Age; being the 7th Generation from *Adam*, in *Cain's* Line; viz. *Jubal* the Son of *Lamech*, who (we are assured) was the Father Gen. 4. 21. of all such as handle the Harp, and the Organ; and probably of all succeeding Musicians.

Next to the Authors, I am to speak of,

2. The powerful Influence and Effects of Musick, as recorded both in profane and sacred Pages. K. *Theodorick*, in an Epistle to *Boetius*, says: ^b “ When this Queen of the Senses comes forth in her gay Dress, all other Cogitations
B “ give

^s Platonem etiam rerum Musicarum fuisse peritum. Plut.

^b Hæc quum de Secreto Naturæ tanquam sensuum Regina, tropis suis ornata processerit, reliquæ cogitationes exiliunt, omniaq; facit elici, ut ipsam solummodo delectat audiri.---Tristitiam jucundat; furores attenuat; sævitiam blandam efficit; ignaviam excitat; viciatum turpi amore revocat ad castitatem; expellit animi passionēs; & per insensibilium obsequium prævalet sensuum exercere Dominatum. [Cassiodor. l. 2. var. 41.] Quæst. ad Orthod. apud Just. Mart. p. 107.

“ give way, and the Powers of the Soul rally
 “ to receive the Delight which she gives. —
 “ She cheers the Sorrowful; softens the Fu-
 “ rious; sweetens sour Tempers; gives a Check
 “ to loose and wanton Thoughts; and melts
 “ to pure and chaste Desires. In short, she
 “ captivates the straying Faculties, and moulds
 “ them into a serene, sober, and just Oeconomy.

Pliny writes of an *Aethiopian* Stone, which he
 calls *Theamedes*, of a Quality reverse to the
 Loadstone: as this draws Iron to it; so that
 drives Iron from it. Such is the Property of dif-
 ferent Sorts of Musick. One kind raises the
 Passions; another subdues them. Experience
 shews, that as sharp, short, and spritely Airs, do
 invigorate the languid and dull: So the more
 soft, flow, and long Measures, do wonderfully
 compose the disorderly Passions, reducing them
 to a serene and sedate Temper.

Homer, who was a skilful Master in the most
 agreeable Kind of that Science, introduces
Achilles quelling his Rage against *Agamemnon*,
 by the Help of Musick. — And *Plutarch* tells us
 of *Terpander*'s appeasing a seditious Insurrection
 in *Lacedamon*, by his harmonious Lays.

Grot.

A learned Commentator (upon 1 *Sam.* x. 5.)
 makes mention of *Pythagoras*, softning fierce
 Minds; *Asclepiades*, putting a Stop to Sedition;
Damon, reducing drunken Men to Sobriety,
 and petulant Men to a modest Behaviour; and
 of *Xenocrates*, who brought Mad-men to them-
 selves; and all by the Help of Musical Sounds.

But be these Things how they will: Sacred
 Writ

Writ informs us of very admirable Effects of instrumental Musick. For in the last cited Place we read, that when *Samuel* had anointed *Saul*; and fore-telling his Progress, he says, *Thou shalt come to the Hill of God, &c. and shalt meet a Company of Prophets, coming down from the High-Place, with a Psaltery, and a Tabret, and a Pipe, and an Harp before them: And they shall prophesie: And the Spirit of the Lord shall come upon thee, and thou shalt prophesie with them, and shalt be turned into another Man, v. 6.*

I can see no Construction that can be put upon these last Words, more natural and reasonable than this, viz. That *Saul* shou'd immediately, upon his joyning in that Consort, be endowed and acted with a more noble Spirit, than he had before; and receive new Qualifications of Wisdom, Magnanimity, &c. befitting his Royal Crown and Dignity.

And when the same *Saul* had by his Disobedience forfeited his Charter, so that the Spirit of the Lord, which lately came upon him, now departed from him, and an Evil Spirit from the Lord troubled him, (which the Jewish Writers interpret, a Disorder of Mind fomented by the Devil) *When the Evil Spirit from God was upon Saul, David took an Harp, and play'd with his Hand: So Saul was refreshed, and was well, and the Evil Spirit departed from him.*

1 Sam. xvi.
14. to the
End.

Tho' I am not so great a Proficient in the Principles of Incantation, as to believe, that *David* was so famous an Exorcist, or his Harp so irresistible an Amulet, as by the mere Ver-

tue of the one, or Authority of the other, to send the Devil packing; yet I am inclin'd to think, that Evil Spirits are permitted to make Use of the Passions of the Mind, and the ill Humours of the Body, to disturb the Man; and that Musick has a very great Power to qualify the Disorder, by repelling evil Thoughts, and quelling those vicious Inclinations, that arise either from a Man's wicked Temper, or that may be infused by the Instigation of the Devil; and hereby to soften the Man into a more composed, sedate, and cheerful Frame. As might be proved by the unanimous Consent of most learned Writers upon this Subject; as well as by common Experience. And whereas Musick prepared the Lord's Prophets for the entertaining of the good Spirit, (as in the
 2 Kings iii. 15. Case of *Elisha*, who being consulted by the Three Kings that marched against *Moab*, called for a *Minstrel*; and when the *Minstrel* played, the *Hand of the Lord* came upon him) why may not
 Vid. *Pool. An.* the like *Minstrelsy* dispose others to the Resistance of the wicked Spirit?

I shall conclude this first Topick, respecting Musick in general, with mentioning the great Veneration which the Ancients had for this Science; and particularly the old *Greeks*ⁱ: whose principal Care was to have all their Youth well disciplin'd in Musick, esteeming it to be highly useful in every Action of Life.
 Neither

ⁱ Priscis Græcis præcipuè curæ fuit, ut Adolescentes Musicâ Disciplinâ imbuerent: existimantes Musicam ad omnia, omnemq; seriam actionem & utilem.

Neither wou'd they at any Time engage in any serious and important Affair without it; as *Plutarch* relates: And further adds ^k, That those Cities, which were governed by the best Laws, always had at Heart this liberal Science; ^l and made it their chief Business to maintain it in its primitive Grandeur and Simplicity. In-
somuch that they laid great Penalties upon such, as did corrupt and adulterate their harmonious Intervals, or degrade them to light, vain, and ludicrous Purposes. ^m And that there was no Musick used among those elder *Greeks*, that had one Strain adapted for Plays or Theatres: But that it was wholly confined to their Temples, and employ'd in the Worship of their Gods, and praising their Heroes.

This very Citation seems sufficient even to shame Christians into a pious Emulation of those Ethnicks; in employing Musick to the most Primitive and proper Use, *viz.* To celebrate the Praises of the only true God.

And this leads directly to the next and chief Point to be discussed, (what has been said, being an Introduction thereunto) *viz.*

2. Con-

^k Civitates, quæ optimis legibus uterentur, maximam ingenuæ Musicæ curam gessisse.

^l Majestatem & simplicitatem prisicæ Musicæ primo coluerunt loco, & multam definivisse traditur iis, qui Musicam violassent, & nullam harmonicorum intervallo-
rum habeant rationem.

^m At enim apud antiquiores Græcos, ne notam quidem alunt Musicam, quæ Theatris interserviret; sed totam scientiam illam, quæ adhuc in Templis versaretur, Deorum venerationi, & laudibus bonorum virorum, impensam fuisse. *Plut. de Mus. Com. p. 481, 486.*

2. Concerning Church-Musick, or Ecclesiastical Harmony in divine Service.

In treating whereof, I shall not insist upon the Musick of the Voice, and that of Instruments disjunctively. I that profess my self to be a zealous Lover of both, wou'd not, by any means, have them parted. That great Master of Ecclesiastick Harmony, who knew very well what was best pleasing to the Almighty, usually joyns them together, in the same sacred Consort. *Praise the Lord with Harp, sing unto him with the Psaltery, &c. Sing unto him a new Song, and playⁿ skilfully with a loud Voice.* Again, *° Sing we merrily to God our Strength, make a cheerful Noise to the God of Jacob: Take the Psalm, bring hither the Tabret, the merry Harp, with the Lute.* That is, Make good Musick, both with Instruments and Voices; and that with all Joy and Cheerfulness imaginable, and the best Skill you have.

Of all the Passions of the humane Soul, those of *Love* and *Joy* are confessedly the most noble and useful. In the frequent Exercise of which, the Mind is the most agreeably and divinely employ'd.

Now whereas one great Injunction is, *Let all your Things be done with Charity:* So it is a Command from the same Pen, and dictated by the same

^m [?] rendered cunning in playing, 1 Sam. xvi. 18. Of which Word is derived מְדַבֵּר the Title of the Fourth Psalm.

^o As it is in the Old Translation, which seems nearer the Hebrew.

same Spirit, *Rejoyce evermore*; which Exhortation is strongly inculcated, as if it were to beat it into our Memory. *Rejoyce in the Lord alway*, Phil. iv. 4. *and again I say rejoyce.*

I know no one Duty (or rather Privilege) more frequently recommended to the Practice of good Men, than that of Cheerfulness and Delight, in offering that acceptable Sacrifice of Praise. *Rejoyce in the Lord, O ye Righteous: Praise is comely for the Upright.* Again, *I will praise thee with joyful Lips.* Psal. xxxiii. 1. Psal. lxxiii. 5.

To this spritely Key are most of the Psalms harmoniously tuned, as might be cited in 100 Places. And the same melodious Voice of Joy and Gladness, ecchoes thro' all the Hymns, Anthems, and Canticles of our Church. The *Venite*, the *Te Deum*, the *Benedicite*, the *Benedictus*, the *Jubilate*, the *Magnificat*, the *Cantate*, &c. are all compendious Systems of grateful Joy. And good Reason: For if the Jewish Church was obliged to perform all their Religious Acts with Gladness; to offer their Sacrifices with Joy; Psal. xxvii. 6. (and Joy it self is called a Sacrifice) To celebrate their Feasts and Dedications with Gladness: To sing Praises, and to eat and drink with Gladness. As we find they were. 2 Chr. xxix. 30. and xxx. 21. Neh. xii. 27.

Can it be supposed, that Christians are not under equal (nay, much greater) Obligations, to express their superior Gratitude, with as much or more Joy, than the Jews were? Against whom, that dreadful Catalogue of Curses was denounced, *because they served not the Lord with Joyfulness, and Gladness of Heart.* Deut. xxviii. 45, 47. Believers have the

1 Pet. i. 8. the most superabundant Cause to *rejoyce with*
 and iv. 13. *Joy unspeakable : --- and to be glad with exceeding*
 Gal. v. 22. *Joy.* For we are told, *the Fruit of the Spirit is*
 Prov. x. 28. *Joy : And that the Hope of the Righteous shall be*
Gladness. It is not only our Duty here, but will
 2 Cor. ix. 7. be our Reward hereafter. For as *God loves a*
 Jer. ix. 24. *cheerful Giver, so he delights in a cheerful Servant.*

Accordingly we find the most primitive Chri-
 tians celebrating their Love Feasts, and the
 Acts ii. 46. Holy Eucharist, *with Gladness, and Singleness of*
 Eph. v. 19. *Heart.* St. Paul commands the Ephesians to *sing,*
and make Melody to the Lord. And St. James,
 Jam. v. 13. the Brother of our Lord, and Bishop of Jerusa-
 lem, bids the Christians, when they are merry, to
 Bev. Sermon. *sing Psalms :* Intimating (saith Bp. Beveridge) that
 Vol. V. Ser. both the best Time to praise God, is when we
 8. p. 264. are merry ; and the best Way to express our
 Mirth, is by praising God.

From hence it is evident, that Joy and Mirth
 are very proper Concomitants (if not Essentials)
 of Praise and Thanksgiving. And that the
 Church of God, in all Ages, have made Use of
 the best Means that they could, (of which Mu-
 sical Instruments have not been the least) to
 chear up their Spirits, and improve their
 Mirth, in this great Duty.

The Church of God, before our Saviour's
 Incarnation, (who believed in, and were saved
 by the same Mediator) when they went about
 to praise God in the most devout and perfect
 manner that was known or possible (and ought
 not Christians to be as zealous and devout as
 they ?) still call'd for Instruments of Musick to
 their

their Assistance, as is fully evinced by the former Citations; and invited all the World to bear their Parts in the divine Consort. *Shew* Psal. xcvi. 5, 6, 7. *your selves joyful to the Lord, all ye Lands, sing, rejoyce, and give Thanks. Praise the Lord upon the Harp: Sing to the Harp* (and I hope we Christians have good Authority to say, *Sing to the Organ*) *with a Psalm of Thanksgiving. With Trumpets also, and Shawms, O shew your selves joyful before the Lord the King, &c.* Now, from this Duty of Joy and Cheerfulness in the Worship of God, it is natural to infer, That those who paint Religion with a dejected, sour Complexion, and cloath her in a black, slovenly, and melancholick Habit, have very unjustly, or at least unskilfully disguised her. She (as we see) wears a neat, becoming Dress; and has a pleasant, serene, sweet, inviting Aspect.

And now this short Speculation prompts me to reinforce my Subject, which I shall further treat of in the following Particulars.

1. Of the Antiquity of Church-Musick.
2. Of those Musical Instruments, that were chiefly used in Divine Service.
3. Of the Excellency and Advantage of this Service. Together with the Reasonableness thereof.
4. Of some of the Corruptions and Abuses of it.
5. Answer an Objection or two.
1. Of the Antiquity of this solemn Way of worshipping and praising God with Instruments of Musick, in Consort with Voices.

If the *Chaldee* Paraphrast upon the 92d Psalm;

תהיין †
Meditatio.
Pf. ix. 16.

shall be deem'd authentick, this Usage will take Date from the first Age of the World. The Psalm begins with these Words: *It is a good thing to give Thanks unto the Lord, and to sing Praises to thy Name, O most High.* --- Upon an Instrument of ten Strings, and upon the Psaltery, upon the Harp, with the solemn Sound †. Now the Title of this Psalm is; A Psalm or Song for the Sabbath-Day. And the *Chaldee* paraphraseth thus, An Hymn, a Song, which the first Man *Adam* used for the Sabbath-Day.

Gen. iv. 21. *Jubal* (who is recorded as the Inventer, or at least a great Improver of Musical Instruments, and said to be the *Father of all such as handle them*, i. e. that play well upon them) was the sixth from *Cain*, and might very probably be Contemporary with *Adam*, who lived to the Age of 930 Years. And what Reason have we to believe, that the earliest Instruments of Musick were not made Use of in praising God, as well as in Civil Mirth? This we are assured of, that some were put to this sacred Use, in Concert with Voices, when *Moses* and *Israel* celebrated the Power and Goodness of God at the Red Sea.

Gen. v. 5.

And that this kind of vocal and instrumental Musick, was not adapted only for the Use of private Persons or Families; but more especially for the Service of God in their most publick Assemblies, is plain from the 68th Psalm, 24, 25. *They have seen thy Goings, O God, even the Goings of my God, my King, in the Sanctuary: The Singers went before, the Players on Instruments followed after: among them were the Damsels playing*

ing with Timbrels: Thus they *blest'd God in the Congregations*, as it follows. Tho' the Translation of the Ark to *Zion*, is suppos'd to have occasion'd the composing of this 68th Psalm; yet *David* (we see) has a further View than to that present Action, *viz.* To the Temple-Service, and even unto the highest Mysteries of the Gospel; as will appear to any one, that duly considereth all the Passages of this Psalm, and compareth them with the Design that *David* had, and the Preparation which he made, for building of the Temple; for the Service of which holy Place, he appointed 4000 of the Levites to praise God with Instruments, which he himself made to praise therewith, *viz.* Cymbals, Psalteries, and Harps; of which Number 288 were said to be *cunning* (i. e. skilful) to instruct their Brethren.

1 Chr. xxiii.
5. and xxv. 6,
7. and xxviii.

And when *Cyrus* encouraged the Captive *Jews* to rebuild their Temple, there were two Hundred Singing-men and Singing-women devoted to the Service thereof. So careful had their Parents been (even in their Captive-State) to instruct their Children in Musick, and keep up (as near as they cou'd) to the first Institution; relying upon God's Promise, that the Temple shou'd be rebuilt. --- To conclude this Topick,

Ezra ii. 64.

Musical Instruments have been generally used in Christian Churches for 1000 Years past *. * A. D. 660. And if it be asked, why they were not introduced sooner, being of such eminent Use? The Answer is plain and reasonable, namely, because during 3 or 4 of the first Centuries, the Church was under constant and terrible Persecutions;

Joan. Bona,
divin. Psal-
mo. C. 17,
Sect. 2.

so that it was scarce possible either to procure the most proper Instruments, or to manage them in the best manner.

The next Particular promised under this Branch, is,

2. To mention and describe such Musical Instruments, as have been chiefly put to Sacred Uses.

That all manner of Instruments then known, were made Use of (not only in Civil Mirth, but) in the divine Praises, is recorded in express Words, 2 Sam. vi. 5.

I shall make some Remarks upon those only, that are recommended in the Book of *Psalms*, and particularly mention'd in the 150th. which we find to be Eight in Number; as if contrived to make a perfect *Diapason*, or compleat Organ. In this Order, viz. The Trumpet, Psaltery, Harp, Timbrel, Flute, Stringed Instruments, Organs, Cymbals.

שופר

1. The Trumpet. *Shophar* is more truly the Cornet. These Instruments differed very little in Form or Tone. Only the Trumpet was made of Metal, (usually of Silver) and the Cornet was made of Horn. The first Institution of the Trumpet, was for calling the Assemblies, and for the journeying of the Camps. The Use of the Cornet was to proclaim the New Year, and the Jubilee. The first *Hebrew* Word, which is render'd the Trumpet, is *Chatzwtzrah*. Exod. xix. 13. a Word somewhat resembling the Sound of the Instrument: Tho' we find both

Numb. x. 1.

i. 2.

Lev. xxv. 9.

חצוצרה

1 Chr. xv. 28.

or

or Cornet, and often join'd together in Harmony. *Pf. xlviii. 6.*

The *Hebrew* Canons shew, that at the publick Worship in the Sanctuary, there never might be fewer Trumpets than two, nor more than 120. *Numb. x. 2. 2 Chr. v. 12.*

2. The *Psaltery* comes next in Order. The *Hebrew* Word *Nebel* signifies a Bottle, or a Pitcher. It was of a globular kind of Concavity; *1 Sam. x. 3.* and was either the same, or very like to our *Lam. iv. 2.* Viol, or Lute; the next is that much-famed Instrument, *נבל*

3. The *Harp*, *Heb. Kinnor*, a Cittern, or Guittar, very different from what we now call a Harp. It is often call'd the pleasant Harp, and an Instrument of Gladness; and of a solemn Sound. It is the first Instrument that we read of. And was very skilfully handled by the Royal Prophet, who was said to be a cunning Player upon that Instrument. The next in Order is, *נכור* *Psal. lxxxi. 2. Psal. xcii. 3. Gen. iv. 21. 1 Sam. xvi. 16, 23.*

4. The *Timbrel*. A Tabret or Drum, *Heb. Toph*, *תוף* from the Sound it makes when beaten upon.

From this Word, *Tophet* (where they burnt their Children to *Moloch*) took its Name, and signifies Tympanization, or Drumming: which was used there, that the Shrieks and Wailings of the sacrificed Infants, might not be heard by their Parents or Friends. This Place was defiled by that good King *Josiah*. *Jer. vii. 21. 2 King. xxiii. 10.*

The *Timbrel*, or *Tabret*, was very much used by the Daughters of *Israel*, in spiritual Joy and Thanksgiving. --- And with this they often join'd what is call'd, *Exod. xv. 20. Judg. xxi. 21.*

5. The *Dance*, *Heb. Machol*, signifying a Flute. *מחול*

Ainſw. Flute. One Name being given to the Dance, and the Pipe which they danced unto. *Pſal.* cxlix. 3. *Jer.* xxxi. 4.

מִנִּימ

Fides.
Chorda.
Pſ. lxxxii. 2.

6. *Stringed Instruments, Heb. Minnijm.* Theſe are not ſo eaſily deſcribed. 'Tis probable, that they had ſeveral Sorts of them. The Inſtrument with ten Strings is often mention'd; which differed not much from the *Pſaltery* or *Lute*, and was uſed in Conſort with it.

צִלְצִילִים

7. *Cymbals, Heb. Tzeltzilijm*; a Kind of Bells, ſo call'd from their tinkling Sound; which *Epi-*

1 *Cor.* xiii. 1. thet *St. Paul* gives them. Of theſe they had two Sorts or Sets. *Cymbala Auditûs*, and *Cymbala*

שִׁמְעָה

Ovationis; Cymbals of Hearing, and Cymbals of Triumph. The former are Engliſhed, well-tuned and well-founding Cymbals; the latter are rendred, loud and high-founding Cymbals: *Heb.* Cymbals eaſy and delightful to be heard; and Cymbals of a ſhouting Sound; uſed when they ſhouted for Joy of a Victory.

Sonora.

תְּרוּעָה

altè ſonantia.

The laſt that I ſhall mention, and chief of all, is,

עֹגֶב

a עֹגֶב ad-
amavit.

8. The *Organ*; which (in the Perfection it hath arrived to in our Age) doth virtually include all other Inſtruments of Muſick. The *Hebrew* Word literally ſignifies *Amabile*, i. e. Lovely. ^p *Moller* upon the Words of my Text ſays, Hence it came to be the Name of that Inſtrument, which is the moſt lovely, and whoſe Harmony is the moſt delightful of all others; and

^p Inde nomen instrumenti factum est. *Moller.* Dictum, quòd ejus lusus voluptate afficiat, & amore. *Merçer.*

and has the particular Character of being an *Job xxx. 31.*
Instrument of Joy, *Job xxi. 12.*

The Organ and the Harp do, by their Antiquity, justly challenge the Precedency before all other Instruments whatsoever. The *Greeks* call it, *ὄργανον*; the Instrument; as if no other ^{*ὄργανον* emphatically.} were worthy to be call'd an Instrument in that Catalogue, where the Organ presides.

The Organ doth, beyond all Dispute, incomparably excel all the rest, both for the delightful Variety, and powerful Rapture of its most melodious and solemn-sounding Notes.

I, that am now advanced to such an Age, as must abate much of that Delight which I have taken in Musick (*the Daughters of Musick Eccles. xii. 4.* being in Old Age brought low, i. e. The Organs, both of hearing, and judging of Sounds are then much weakned, as well as Harmony itself less charming) yet must even still confess; that a good Organ, gravely and skilfully handled, together with agreeable Voices, have a very powerful Influence upon my Faculties, both in expelling all desultory, trifling Thoughts, and in fixing my Intention, and heightening my Devotion; and seem (like Wings) to carry up my Soul before-hand, to the Place of perfect Harmony. Which an eminent Person (to whom, when living, I was well known) said, was his own Case, and wou'd sometimes cry out; If this Vale of Tears can afford us such delicious Harmony, what ravishing Musick may we expect above!

And I am perswaded, that most of my Audience

dience (that are unprejudiced) must be sensible of the like Effects in themselves. Especially when the Concert is managed with that soft, smooth, deliberate Air and Gravity, wherewith all solemn Ecclesiastical Offices ought to be attended. --- And now this experimental Observation reminds me of the next Particular I promised to speak to, *viz.*

3. The Excellency and Advantage of Church-Musick ; and the Reasonableness of this Service.

One of the chief Ends of Christians assembling together, is to render Thanks to God for the great Benefits which we have receiv'd at his Hands, and to set forth his most worthy Praise ; as we are all exhorted at the Beginning of our Liturgy : A great part of which is piously and wisely composed of Hymns and Praises ; and is a continued Service from the *Venite exultemus*, to the End of the Creed. And a proper Period appointed for an Anthem, both at Morning and Evening Service.

How this Part of our Constitution derives from the Primitive Practice ; and how consonant to the Means of Religion, it were easy to demonstrate.

Confess. lib. St. *Augustine*, in his Confessions, addresseth
9. C. 6. himself to the Omniscient Searcher of Hearts, in these Terms : " Lord, how was I ravished
" by the Voices of thy sweet-singing Church !
" Their Harmony flowed in at my Ears, and,
" together with that, thy Truth was melted
" into my Heart ; from whence boiled up an
" Affection of Piety, which issued forth in
" Tears,

“Tears, and then it was well with me.” And afterwards he acknowledges the great Benefit of Lib. 10. Ch. that Institution, and that laudable Custom of the Church.

The vast Advantage accruing from sacred Harmony, must and will be acknowledged by every serious Christian, that will give himself Leave impartially to consider, what a wonderful Influence it hath upon the Mind, to keep up a steady Intention, and with Pleasure to reflect upon the Subject-Matter of what is sung, and play'd; and (as St. *Chrysostom* glosseth upon *Eph. v. 18, 19.*) ^a causing the Attention of the Mind to go along with the Voice, and the Understanding and Affection to accompany it. -- Whereby Devotion must needs be heightened, and a Delight given to the Argument which it adorneth; for it doth not only sweeten and embellish Subjects of a joyful Nature, but makes even penitential and sorrowful ones lovely. Such Life and Vigour do good Musick, good Voices, and good Words, infuse into a Mind fully intent upon the Matter: and so languid and heavy are the Motions of the Soul where the Words are mean, and the Musick dull, that every devout discerning Person must be sensible of the vast Difference.

And herein is the Excellency and Usefulness
of our Church Musick very manifest. The
Organ doth not only help to regulate our
Voices,

9 Τί ἐστὶ ἐν ταῖς καρδίαις ὑμῶν πρὸ Κυρίου;
τυπὶς μετὰ σωείσεως προσέχοντις.

Voices, but to revive and exalt our drooping Spirits, and raise them to a cheerful Pitch, and thereby dispose us for that heavenly Work of divine Adoration and Praise.

Rev. vii. 12.
and xix. 1.

A Work which is, and will for ever be both the Employment and Recreation of the Church Triumphant! When that beloved Favourite St. *John*, saw the Lamb (*i. e.* the Redeemer of Mankind) standing on Mount *Zion*, and with him 144 Thousand, with his Father's Name written in their Foreheads; — He likewise heard the Voice of Harpers harping with their Harps, and singing before the Throne, Rev. xiv. 1, 2, 3.

Mr. *Medez* upon the Place, saith, "It is deeply settled in my Mind, that the whole Mystery of Evangelical Worship is herein contained." But whatever Mysterious Doctrine is hereby intended, it cannot enter into my Mind, that the Holy Ghost would have represented it by any Practice that is displeasing to the Ears of the Almighty.

Nor am I yet convinced, that this Way of praising God with Instruments and Voices, can be unfit for Gospel-Times, whilst I consider, that the Glorified Saints and Angels in Heaven do, and (I believe) ever will praise him in the like manner.

הללויה

We find the Antiphone of the Celestial Choir is, *Amen, Alleluiah!* which *Hebrew* Word is retained in all Christian Churches. And in the *Arabick* Version of the Psalter, is written in plain Characters at the End of every Psalm. Answerable to which is our *Gloria Patri*, &c. and

and is the same in Substance. For in the Word *Jah* [Heb. יהוה] is comprehended every Person of the Sacred Trinity.

Now whereas this is the peculiar and proper Work of the Celestial Inhabitants (for that which is the *Delight of the Sons of Men* on Earth, will be infinitely more so to the Saints in Heaven, where nothing can enter, that will in the least divert or lessen their Spiritual and perpetual Joy) — And whereas we pray, that God's *Will may be done in Earth, as it is in Heaven*; shall we not therefore copy after those Denizens of Bliss? Shall we not in our Religious Assemblies joyn with the Church Militant, (whereof we profess our selves Members, and whose Language is, *Sing unto the Lord, play skilfully*) in performing this reasonable Service in the most exalted manner that this imperfect State will admit of? For whereas instrumental Musick (particularly that of the Organ) has been so successfully used, to the Honour of God, in all Ages of the Church, I see no reasonable Objection, why we should reject so great a Blessing. Much rather would I recommend it, as both Duty and Interest, to advance the Praises of our Creator and Redeemer, with the utmost Skill and Courage that we can attain to; and to summon up all the Posses of our Faculties, even *all that is within us*; and all that is without us too, Psal. ciii. that may be helpful in extolling the Name of our God; and sound forth our *Halleluiahs* with Heart and Voice, and Organs also, where they may be had; and they that have them, have

abundant Reason, not only to praise God with them, but to praise God for them too.

But when all this is done, it must still be remembered, that the Heart is the principal Organ. It is with this, that we make Melody to the Lord. For neither will our Voices, nor Instruments (tho' never so harmoniously tuned) be acceptable, unless our Hearts also keep time with them. Eph. v. 19. *David took special Care to tune his*

Heart to his Instruments and Voice. My Heart is fixed, O God, my Heart is fixed: I will sing, and give Praise, even with my Glory. Psal. lvii. 8. The Hebrew

נכון

לבי

כבר

Text literally translated, would be: *Firmly prepared is my Heart, O God; firmly prepared is my Heart. I will sing, and give Praise, &c.* And then he summons up his whole Power to assist in the Work: *Awake up my Glory, awake Psalter and Harp, I myself will awake early.* The Hebrew calls the Tongue, *Cabod*, which is also translated *Glory*.

And so St. Peter citing *Psal. xvi. 9.* [*My Glory rejoiceth;*] translateth it; *My Tongue was glad,*

Acts ii. 26. David first prepared his Heart for the Work, and then he employ'd both his Tongue and Harp, both vocal and instrumental Musick therein. --- And without this Preparation of the Heart, which is a steady Intention of the Mind to the Subject-Matter, the most harmonious Consort we can make, will make as

coarse a Jargon in the Ears of the Almighty, as *1 Cor. xiii. 1.* a sounding Kettle, or a tinkling Cymbal would in ours. --- To the same Effect is that of Bp.

Vol. 5. Ser. 8. *Beveridge*: "If our Hearts do not bear their Part in our Praises, let our Tongues and Voi-

ces

“ ces act their Parts never so skilfully ; they
 “ are but as so many Organ Pipes, which tho’
 “ they may help others to praise God, yet do
 “ it not themselves.” -- To prevent this Ab-
 surdity, let us always consider, whom it is that
 we speak to, when we say, *We praise thee, O God.*

Before I conclude this Branch of my Dis-
 course, give me Leave to recommend to your
 Imitation, that cheerful and harmonious Order
 used in our Choirs, and most regular Assemblies,
 of offering up this Christian Sacrifice, with Al-
 ternate Responses. Which I shall enforce, as
 well from the most early and Primitive Practice,
 as from the Reasonableness of the Thing.

When *Miriam* [or *Mary*; for her Name, and מִרְיָם
 that of the Virgin-Mother were the same] the Gr. Μαρίαμ.
 Sister of *Aaron*, and one of the Three principal Mic. vi. 4.
 Guides, assisted in that Triumphant Hymn of
Moses with her Timbrel, all the Women went Exod. xv. 20,
 out after her with Timbrels and Dances, [i. e. 21.
 Flutes, or Pipes.] And the People play’d and
 sung, and *Miriam* answered them. They sang
 in Parts.

Philo, the learned Jew, (upon the Place) says,
 They sang with Alternate Harmonies^r. So we
 read, that the Priests with Trumpets, and the Ezra iii. 10,
 Levites with Cymbals, sung together by Course, 11.
 in praising and giving Thanks unto the Lord;
 because the Foundation of the House of the
 Lord was laid. And all the People shouted with
 a great Shout. It is probable, that the Cymbals
 then

then play'd upon, were of the Triumphant Kind, or Cymbals of a shouting Sound, before described.

The same *Philo* speaking of the Way of Worship amongst the *Essenes*, (which Sect, it has been thought, our Saviour most favoured) saith, * One while they ecchoed all together with the Priest, and another while returned by way of *Antiphone*.¹⁰ And both *Musculus* and *Calvin* do suppose, that something very like this was done by the Apostles to our Saviour, in singing the Paschal Hymn †. And if so, we have an earlier President for our Usage, than *Socrates's Ignatius*, or the Testimony of *Pliny*, who says, that the Christians of the first Age sung † Hymns to Christ, as if he were a God, by turns, one after another.

It were easy to multiply Authorities left us by the Fathers, that prove Responsal Services to be of very early Date. I shall transcribe a few of them.

St. *Basil* says of the *Eastern Church* *; That they disposed themselves into two Sides, and sung one to another. And St. *Ambrose*, of the *Western Christians* †, That their Churches rang with Responsories. St. *Chrysostom* says, that in his

* Τῇ ᾧ οὐκ οὐκ ὁμῶντες, τῇ δὲ καὶ ἀντιφωνῶντες Ἀρμονίαις.

† הלל הורדל which the Jews called, *The Great Hymn*, made up of the 113 Psalm, and the five following, and was sung upon their solemn Festivals.

¹⁰ Carmen Christo, quasi Deo, dicere secum invicem.

* In duas partes divisi, sibi invicem canunt. Ep. 36.

† Ecclesia stridet Responsoriis Psalmorum, *Ambr.* *Exameron.* l. 2.

his Time^r, One sung first alone, and then the Congregation ecchoed to him, as with one Voice. Correspondent to that, which Antiquity call'd ^a *Diapsalma*, in which (as St. *Augustine* tells us) the Reader bore his Part, and the People theirs. And it is observable, that the Word *Selah* ^b, (which hath puzzled so many Expositors, and which we find above 90 times occurring in the sacred Hymns and Psalms, and not elsewhere) is by the LXX constantly render'd *Διάψαλμα*; which signifies an interchanging of Voices in Psalmody^c.

That the blessed Angels themselves sing in Parts, is manifest from that Vision of the Evangelical Prophet, *Isa. vi. 3.* where he saith, *He saw the Lord sitting upon a Throne, above which stood the Seraphim, and one cry'd to another, and said, Holy, Holy, Holy is the Lord of Hosts, the whole Earth is full of his Glory.* The Hebrew is Heb. קָדוֹשׁ קָדוֹשׁ קָדוֹשׁ אֵלֹהֵינוּ ^d *This cried to this.* And we find the same Hymn sung by the four Beasts, and the four and twenty Elders in the *Rev. iv. 8.* same manner answering by Courses.

I cannot see what better Authorities can be wished for, to justify and commend the decent and devout Usage of our Church, in her Responsive Service. Moreover, how can we reconcile

^a Ἀντὶς ὁ ψάλλον ψάλλει μόνος· καὶ ἐν πνεύματι ἀντι-
χρῆσιν ὡς ἔξ ἐνὸς σώματος.

^b Διάψαλμα. Vocis inter canendum mutatio.

^c קָדוֹשׁ summe, vehementissimè, a קָדוֹשׁ Elevare.

Legh. Crit. Sacr.

^d Vid. Allianc. Div. Offic. by H. l' Espr. p. 55, 56.

cile the *Venite exultemus*, (*Come, let us lift up our Voice*) even unto common Sense; if the People are not to bear a Part?

Bp. Beveridge
Serm. Vol. 5.
Serm. 8.

I shall conclude this Particular with the Words of a learned Prelate, and universally allowed to be as pious, devout, and exemplary a Bishop, as any in his Time. His Words are;
“ This is the most ancient Practice of the
“ Church, and was undoubtedly the Catholick
“ Usage in Primitive Times; as being the
“ most easy and proper Way for all the People
“ to joyn together, in setting forth the Praises
“ of God, and the best Means whereby to keep
“ our Minds intent upon the great Work we
“ are about, and to assist, quicken, and excite
“ one another in the Performance of it.

Much more might be added to illustrate this Argument, of the Lawfulness, Excellency, and Advantage of sacred Harmony, instrumental and vocal, in Christian Assemblies. As that it was highly approved of by God himself before our Saviour's Incarnation, and also by Jesus Christ and his Apostles afterward; otherwise they would not have so frequently joyn'd in the Temple-Service. That it was used by the Primitive Christians (before the Time of *Vitalianus*, as some say, but undoubtedly) as soon as the Church began to flourish under a secular Power: By almost all Christian Churches at this Day, *Romish* as well as Reformed; (especially by the *Lutherans*, who are by some blamed for their too excessive Use thereof) nay, even by Heathens, as well as by *Jews* and Christians.

By

By which it should seem to be a Dictate or Precept of Natural Religion : That the great Creator ought to be adored and praised by all his reasonable Creatures, in the best manner, by all the lawful Helps of Nature and Art.

I shall readily own, that Musick is not wholly exempt from Corruption and Abuse; more than other very valuable Blessings. Which is the next, and

4th Particular under Consideration.

I have before mentioned the great Esteem that the Ancients had for sober and grave Musick, and how severely they punish'd those that corrupted the Majesty and Simplicity of this (once chaste and undefiled) Virgin. — And when succeeding Ages began to prostitute her to light, wanton, Theatrical Purposes; and to serve those idle and vile Ends, had disjointed the due Proportion of Sounds, by dividing their slow and solemn Time, into quadruple and octuple Shreds^d : *Pherecrates* the Comedian introduces Musick upon the Stage in the Figure of a Woman, with a tawdry, fluttish, and ragged Dress; a mangled Body, and a whorish Look : and Justice complaining of the vile
E Abuse;

Plut. de Mus.
Com. p. 482.

^d Is postea mos periit. Adeo quidem, ut *Pherecrates* Comicus Musicam introduxerit, figurâ muliebri, totum corpus verberibus sædè multatam, facitq; iustitiam querentem de causâ hujus sceleris, & *Poesin* sic respondentem.

Malorum initium mihi fuit *Menalippides*.

Is primùm arreptam me laxavit nimis

Fidibusq; bis sex molliorem reddidit, &c.

Sed & alii Comædiarum scriptores demonstraverunt eorum ineptias, qui postea temporis Musicam in minuta quasi fragmenta conciderunt. *Plut. Ethic. pars 2da. p. 483.*

Abuse; and the Muse returning a deplorable Answer.

The Masters of Musick in this Age, assume to themselves the Honour of having wonderfully improved upon those before them. And it is true, if to mince the shortest Note of Time, that was used by the Ancients, into 32 Parts; and the longest into 256; and thereby to reduce an even and steady Pulse, into a trembling Vibration, be an Improvement; or if it be an Honour to the Science, to make her a Bawd to Lewdness and Debauchery; their Claim is just. If before *Plutarch's* Days, such bitter Complaints (as he informs us of) were made against the Corrupters of grave Musick, chiefly because they mangled its slow Notes into minute Fragments, (as he expresseth it) whereby Looseness and Obscenity was much encouraged: What Invectives can be too severe upon our modern Composers, or rather Murderers, of (the truly genuine) Musick; who have multiply'd the least Fragment (that their old Brethren had so scandalously coin'd) into four Times the Number of Notes, scarcely distinguishable, to serve a much lewder Age than the former? --- Instead of the most natural Property of Musick, which is to exhilarate; it is enough to chill a Man's Blood, to see, how even the civil Use of so beneficial and glorious a Science, is inverted to profane and vile Purposes. --- This is a sore Evil.

But

But when any Musical Instrument (for instance, an Organ) is dedicated to a sacred Use; surely it ought to be handled in the most sober, grave, and solemn manner; and great Care taken, that the Service of God, which should be advanced thereby, be not profaned.

In the Council of *Senes*, it was decreed thus^f: A. D. 980.

“ We will not have any light, wanton Voluntary play’d upon the Organ. Which discovers, that there either actually was (or at least some Danger of) an early Infection.

John XXII. reproves certain notorious Abuses in Church-Musick. And among them this that follows; ^g They chaunt their Hymns in short Semibreves, and Minims, and slur it off with Triple-Time, and short Descant.

When sacred Harmony was first introduced into Christian Assemblies, the Time of Notes then used, were *Large*, *Long*, and *Breve*: Which are now grown so obsolete, that *Semibreves* and *Minims* (then condemn’d) are generally the longest and slowest Notes in our modern Composition^h.

I shall conclude this Topick, with a short Advice to both Players and Hearers.

E 2

To

^f Nolumus, quod Organicis Instrumentis resonet in Ecclesiâ, impudica, aut lasciva Harmonia. *Council. Senonens. decret. 17. A. D. 980. Will. Syn. Pap. 683.*

^g In semibreves, & minimas Ecclesiastica cantantur; Discantibus lubricant; Triplici inculcant, &c. *Joan. 22. Extrav. Commun. lib. 3. Tit. 1. C. 1. — Cit. in Will. Synops. Papismi, p. 683.*

^h It was said by a Person of a penetrating Judgment; that too quick Time in Musick, and too slow Time in the Law, may prove pernicious to both Faculties.

To the first, that they transgress not the grave and sober Laws of Church-Musick, by making the Organ to give an heterogeneous Sound in light Airs, and rattling Interludes, fitter (if fit for any thing) for a Masquerade, or Play-House, than for the House of God.

To the latter, viz. Hearers, that whilst they listen to the outward Sound, they forget not that inward Melody, which shou'd be made in their Hearts; without which, (as hath been proved) the former will be in the Ears of the Almighty a meer Jargon, highly displeasing and provoking.

Many more Abuses might be exposed, in Order to reform them; but I hast to a Conclusion. And yet in my way I must account for another promised Particular; which is,

5. And lastly. To mention some Objections (for I despair of silencing all bold Detractors) against the Use of Musical Instruments in Christian Assemblies, as being altogether unlawful; and to shew the Unreasonableness of any such Charge.

What has been advanced in this Discourse, one wou'd hope, might be taken for a full Answer to all (at least unprejudiced) Opponents.

But notwithstanding all that ever hath been, or ever can be said in this so clear a Case; yet there always have been, and, it is to be feared, ever will be, Men of perverse Spirits, that will call Good, Evil; and Sweet, Bitter; without Regard to the Woe denounced against such preposterous Offenders.

In this Clan are to be found some malignant Persons, or Parties, that studiously contrive to make the greatest Discord in our sacred Harmony, some by loading the inoffensive Organ with the most offensive Obloquies; others bespattering it with most vile and fordid Reflexions; throwing their Dirt about in the most idle, nauseous, and shallow Comparisons, that can possibly be thought of, and not fit for any sober Man to repeat after them.

But why shou'd we startle at this pelting of the poor passive Organ; whenas so many Batteries have been raised, and Mines sprung by the same Adversary, to demolish the happy Establishment of a Non-resisting Church?

I know no Answer so fit for these Kind of silly Calumniators, as to condemn and slight them.

But forasmuch as the victorious Organ still stands her Ground against the mighty Efforts of these noisy Aggressors; they must be reinforced with fresh Recruits. And now we must prepare to encounter their Civilians; who will have her to the Bar of Justice, and try her for a Criminal.

One gravely arraigns Church-Musick as an abominable Idol, and brings the old Ethnicks to give Evidence of their idolatrous Use thereof.

Another condemns the Organ, as a dangerous and antichristian Machine, invented by the Scarlet-Whore, to allure unwary Souls to commit spiritual Fornication with her. And to prove this weighty Charge, a whole Caravan

of

of Popes and Cardinals, with their Retinue, are produced, to attest the Use thereof in their superstitious Worship. --- It must be allowed by all, that many Usages (which in themselves are commendable and religious) were by the Gentiles (who had no written Law but in their Hearts, *Rom. ii. 15.*) ignorantly misapply'd in the Worship of false Gods; as they did their Sacrifices, Incense, and other Libations. And yet these very Services, when devoted and paid (as the Nature of them required) unto the True God, were far from being unlawful or unacceptable.

And if we must reject Church-Musick, merely because the Papists use it; it is to be feared, that the Creed, the Lord's Prayer, Baptism, and the Eucharist, may (sometime) be censured for superstitious Ceremonies; and a great Part of the sacred Volumes wou'd, for the same Reason, fall under the like Imputation. --- I take this to be an Answer more than sufficient to such trifling Objectors.

There is but one Objection against Church-Musick, that I know of, that has any Colour, either of Religion or Reason to defend it. And that is:

That the Use of Musical Instruments in the Worship of God, was a Rudiment of the Law, and only suited to that Infant State; as many of their Ritual Ceremonies were.

To this I must give a serious Answer. And,

1. If they mean the Ceremonial Law of the *Jews*; we do say, that sacred Harmony was no Part nor Prescription thereof. But if they take the Law in its full Extent, we further reply,

2. That Musical Instruments were used in Divine Worship, long before the giving of the Law, (as hath been prov'd) and consequently not (originally at least) a Legal Institution.

3. That throughout the whole Law, whether Moral, Judicial, or Ceremonial, we find no Mention made of any Instrument, but the

Trumpet: And that was chiefly, if not solely, used to give Notice of Festivals, and call the People to celebrate them. But that the rest were appointed, or at least employ'd in divine Service, when the *Jewish* Worship was at the *Zenith* of its most spiritual Perfection, is plain. 2 Sam. vi. 5. Which Worship the Scriptures of the New Testament recommend to us, and which the Christian Church has ever since made a principal Part of her own. Vid. Dr. Towserson's Serm. P. 25.

When the Gainfayers of our sacred Harmony shall produce any one single Instance in the Holy Scriptures, that doth declare against, or even discountenance the Religious Service, which I have been treating of; we will own they say something. Till then it will behove them to be silent, or at least to expect, that their obstreperous Clamours will be very little regarded.

They are expressly called *Musical Instruments of God*, i.e. appointed and appropriated to the Worship and Honour of God. [*Pool Annot.*] Now I have no Notion what Kind of Divinity some of our new Lights are inspired with, that devote them all to the Devil. 1 Chron. xvi. 42.

We are well assured, that the most devout Men have found Advantage by them, and greatly delighted in them; if holy *David*, and our divine *Herbert*, may pass for such.

So that I am almost tempted to think, that such Men as arrogate to themselves the honourable Title of Christians, (and perhaps Saints too) and yet decry this agreeable and lovely way of praising God with proper Instruments and Voices; or plead, that it came into the Church only from a perverse Imitation of the old abolished Ceremonial Law, wou'd likewise expunge all the outward Beautifulnes of Holiness; and set up their Idol of Deformity, and Slovenliness in the Room thereof. Psal. xcvi. 9.

But it is high Time to put a Period to this Discourse. And if my Audience shall blame me for detaining them too long, I cannot blame them.

them. However, I am satisfy'd I have done the Subject Injustice, by too study'd a Conciseness.

To conclude: As there is nothing in our Power to perform, which is more highly pleasing to God, than devout and cheerful Praises: *Psal. l. 23. Whofo offereth Praise, glorifieth me:* is the Voice of the mighty God, the Lord hath spoken it; *v. 1.* (to let Men know, that the Sacrifice which he most highly prizeth, and indispensably requires, is that of Thanks and Praise) so there is nothing more agreeable to our own Natures. Every natural Action hath something of Pleasure in it; and this of Praising God, being the highest of all, must necessarily be attended with the highest Satisfaction and Delight. *My Soul shall be satisfied as with Marrow and Fatness, Psal. lxiii. 5. when my Mouth shall praise thee with joyful Lips. It is a good Thing to sing Praises unto our God; yea, a joyful and a pleasant Thing it is to be thankful. Psal. cxlvii. 1.*

The most charming Delights that result from any other Action, are not comparable to that true and pure Pleasure, that devout and pious Souls enjoy, in that divine and heavenly Work of magnifying the sacred Trinity, and adoring him in his most stupendious Works of Creation, Providence, and Redemption. This, this puts our Souls into a Prepossession of that happy Place and State, where Rivers of Pleasure for ever flow; and enters us into the ever-blessed Society of Angels, Saints, Martyrs, and the Spirits of just Men made perfect: whose Work (we know) it is, and whose Business and Recreation it ever will be, to celebrate the divine Praises, with perpetual and renewed *Halleluiahs*.

Grant, O most adorable Majesty, that we thy humble and thankful Servants may so faithfully serve thee, and so acceptably praise thee in this Life, that at last we may be received into that harmonious Place, where with Angels and Arch-Angels, and all the Company of Heaven, we shall everlaud and magnify thy glorious Name, thro' *Jesus Christ* our Lord. *Amen, Halleluiab!*